

CALIFORNIA STATE UNIVERSITY, EAST BAY

Designation Code: 2005-06 **CAPR 23**

Date Submitted: MAY 25, 2006

TO: The Academic Senate

FROM: Committee on Academic Planning & Review (CAPR)

SUBJECT: Five-Year Program Review for Theatre and Dance

PURPOSE: Approval by the Academic Senate

ACTION

REQUESTED: Acceptance of the Five-Year Program Review of the Theatre Arts Program and approval of the continuation of the program without modification

BACKGROUND

INFORMATION: The Department of Theatre and Dance at California State University, East Bay offers a B.A. degree in Theatre and Art, with three minors in Theatre, Dance and Children's Theatre, as well as Dance options. The department provides comprehensive pre-professional training in the areas of acting, directing, dance, design, and theatre technology. The primary goal of the program is to develop artists whose performance skills and creativity are supported by a sound background in history, literature, and aesthetics. The program is designed to encourage creativity and self-expression while each student has opportunities to participate in various specializations within the major--acting, costuming, dance, directing, scenery, lighting design, or management. Students perform regularly in a variety of theatre and dance productions in the University's two performance facilities.

On 26 January 2006, the Chair of the Theatre and Dance Department, Dr. Tom Hird and the Associate Dean, Dr. Marilyn Silva, met with CAPR members. At this meeting in the review process, the future plans of the department and the external review report with the focus on Musical Theatre were discussed.

While student enrollment in the program is fluctuating, the FTES is maintained at a reasonable level by teaching more GE courses. The long term goals set by the department seem to provide for future enrollment increase opportunities. There are currently 5 full-time faculty members in the department with the addition of 3 full time tenure track positions approved for next year. The new faculty will bring expertise in the area of Dance and Multi-Cultural Theatre. There are currently six lecturers in the department, which will decrease to 2 1/2 next year due to the addition of new tenure track faculty positions.

The goal of the department is to develop a portfolio, in order to enhance the assessment report planning process. In pursuit of this effort the first report was generated. Another departmental goal is to generate one survey per quarter as part of enhancing the assessment process. The department will measure and track several targeted student learning outcome goals to assist the enhancement of the program.

The units needed for graduation are similar throughout the California State system and other universities, and CSUEB requirements tend toward the lower end of units required for graduation. The units were recently decreased to be in compliance with the 180 unit goal.

Technical Theatre staffing remains a challenging task. However, with the Dean's approval and support, the department is able to implement a constructive resolution without additional resource allocation. The Theatre Department is continuing to strengthen its ties with alumni as presented in their report.

CAPR urges swift implementation/continuation of the following: shape an active Musical Theatre Option; maintain an on-going dialog among faculty, students, and staff; develop a viable and stringent portfolio assessment process; continue integrating dance into the program; continue linking with professional companies and schools; maintain the performance abroad program; evaluate, strengthen, and promote a quality, ongoing program; attract additional technology- and design-oriented students; develop and implement a recruiting plan in the following areas of musical theatre: children's theatre, technology/design for theatre, and production for theatre; improve infrastructure and budgeting; continue the development and review of curriculum and personnel plans; and lastly, investigate increased cooperation among arts departments. CAPR approved this report unanimously at its meeting on May 25, 2006.

CAPR RECOMMENDATION: CAPR recommends the continuation of the degree programs in Theatre and Dance without modification, with emphasis on implementation of a student learning outcome assessment plan. The next CAPR review will be in 2010-11.

Overview of the Documents Submitted to CAPR

As required, the report to CAPR included a self-study, a plan for the degree programs, a preliminary program assessment plan to be extended on a quarterly basis, the accompanying statistical data, an outside review, a departmental response and alumni reports. While student enrollment in the program is fluctuating, the FTES is maintained at a reasonable level by teaching more GE courses. Implementation of the goals set by the department seems to provide for future enrollment increase opportunities.

The department recognizes a need for the enhancement of the assessment reporting. In order to meet this need, the first survey report was generated. The goal of the department is to generate one survey per quarter as part of enhancing the assessment process. Department will use the results from assessment of outcomes to revise course content and modify curriculum, as needed on a continuous basis. The Department will measure and track several targeted Student Learning outcome goals to assist the enhancement of the program in the next five years.

The Theatre Department is continuing to strengthen its ties with alumni as presented in their report. CAPR believes that the Theatre program should continue to be administered by the College of Letters and Arts to the betterment and strengthening of the program as needed.

Faculty Trends

There are currently 5 full-time faculty members in the department, with the addition of 3 full time tenure track positions approved for next year. The new faculty will bring expertise in the areas of Dance and Multi-Cultural Theatre. There are currently six lecturers in the department which will decrease to 2 1/2 by next year due to the additional new tenure track faculty positions.

Resources

Technical Theatre staffing remains a challenging task. However, with the Dean's approval, the department was able to implement a constructive resolution without additional resource allocation.

Summary of Supporting Data

1) The units needed for the degree in Theatre dance are similar throughout the California State System and other universities, and tend toward the lower end of units required for graduation. The units were recently decreased to be in compliance with the 180 unit goal.

2) FTES is maintained at a reasonable level, considering student enrollment fluctuation, by teaching more GE courses. The achievement of the goals set by the department seems to provide for future enrollment increase opportunities.

Outside Reviewer's Comments & the Department's Response

Dr. Thomas Hird, Chair of the Theatre and Dance department, responded in detail to Dr. Roberto Pomo's report of January 13, 2006 by establishing the following goals:

Goal #1: Shape an active Music Theatre Option program.

1. Continue to discuss cooperation with Music;
2. Recruit Music Theatre related Advisory Board;
3. Develop cooperative relationships with professional companies;
4. Develop and implement a fundraising plan;
5. Develop recruiting plan and promotional materials;
6. Write a mission statement that expresses our unique nature;
7. Review and implement curriculum appropriate to the emerging faculty.

Ongoing Dialogue

One of the helpful aspects of an outside review is that it identifies issues set aside during the self study. While we did conduct a “get acquainted” retreat at the beginning of this year and we have tried to set aside time to meet regularly, everyone in the department agrees that we need to meet more, especially for the purposes of instilling historical/institutional awareness in the new faculty and planning for the future. Just the shared administrative minutiae of running a busy production program and academic curriculum probably deserves more time for discussion. The hard part of this goal will be finding a common time to meet, or another effective plan for organizing discussion of the important topics facing the department. Accordingly, the following goal and objectives will be implemented.

Goal #2: Maintain an ongoing dialogue between junior and senior faculty.

Meet regularly, once or even twice monthly.

Meet away from campus (retreat) at least annually to continue development of mutual academic, artistic, and production goals, as well as acquainting new faculty and staff with the program.

Portfolio Assessment

Assessment has recently taken somewhat of a back seat to this planning process. However, as stated in the Situation Analysis, we have a plan and have made progress, even to the extent of having learned lessons and implemented changes. That is, with the existing plan we have completed the loop. Unfortunately, the most obvious lesson is that the assessment plan itself is flawed and should be revised, moving from an interview process to a portfolio based process. The needed changes are bigger than simply revising the original assessment tool. The process of moving toward a portfolio will be slow. Accordingly, the following goal and objectives will be implemented.

Goals #3: Develop a viable and stringent portfolio assessment process.

Build on the existing outcomes and simplify outcomes if necessary

Build on portfolio assignments in existing classes

Develop a workable set of Portfolio Guidelines

Implement in stages if impractical to delay for the ultimate product

Involve more, if not all, faculty in the assessment process

Dance

Pomo clearly supports the direction of dance in our degree and production programs. We clearly have one of the most integrated theatre arts majors in the CSU. All majors are required to take a minimum of 12 units of dance (or more, depending on which courses one counts), including a dance history course. Pomo still suggests that more integration is possible. Based on his comments in the dance paragraph, especially his mention of the current search for a dance professor, it is likely that he is referring to the need for the department to integrate dance with the new music theatre program, which could easily become a major focus of the department. We promoted music theatre as a integrative performing art that would encompass acting, music, and dance skills, as well as added challenges for designers and technicians. While the program has great appeal among students, they also appreciate the opportunities we provide in each discrete area. From a teaching perspective, music theatre choreographer/teachers are typically eclectic in the styles and techniques they offer. Our existing program has a focus in the multicultural and post-modern Dance Theatre form. While dance theatre is also multidimensional in technique, the contribution of related teachers to music theatre would probably not be traditional (Broadway-style?) in nature. Thus, the current search announcement was written to attract applicants from both areas. The search committee, whose junior members are just this year becoming familiar with the existing program and its values, will weigh the abilities of the candidates. Unless we find a candidate with an unusual range of skills, the ultimate selection will clearly set a tone and possibly a new direction in the near future. As already stated above, our future depends on dialogue and the ability to achieve a unity of focus as department personnel changes.

Pomo apparently believes that, depending on how well the department maintains the integration of dance within the program, it might well prove a harbinger of success or failure. Accordingly, the following goal and objectives will be implemented.

Goal #4: Continue to integrate dance in program.

- Implement dance ensemble model
- Review role of dance in music theatre program
- Develop course scheduling modules to resolve conflicts
- Develop new GE partnerships/ resolve scheduling conflicts

Professional Links

Pomo picked up on several themes in the self study, including this one – the need for the department to further develop links with professional companies in our service area. As he pointed out, all of our dance lecturers participate actively in the vibrant Bay Area dance community, both as administrators of their own companies and as participants in other significant companies. Our regular faculty have contacts as well, and our alumni are well placed in a variety of professional and community theatres, as well as schools. We agree that such links could provide useful opportunities for students and faculty, as well as aid in recruitment. Accordingly, the following goal and objectives will be implemented.

Goal #5: Continue to link with professional companies and schools.

- Develop cooperative relationships w. professional companies
- Consult with other local campuses on curriculum and resource sharing
- Develop local internships and exchange programs

International Programs

We agree with Pomo that the international performance tours and other production opportunities offered in the past, such as Dr. Kaufman’s international women playwright guests, have proven a boost to the program and should be continued. Besides the increased exposure to a greater variety of cultural and artistic ideas, they provide introductory professional experiences not otherwise available to undergraduate students. While there could be natural curricular extensions to our ongoing activities, such as starting a new option in international theatre (or performing arts), Pomo’s suggestion that we concentrate leads to the following reduced set of objectives.

**Goal #6: Maintain dynamic performance abroad.
program.**

- Continue to create ad hoc travel programs
- Consider opportunities to integrate more with music theatre and dance
- Consult with current donors and develop new funding sources
- Involve more faculty/ transition leadership
- Involve more schools
- Promote recruitment as a unique opportunity

Children’s Theatre

Pomo recognizes “the rich and essential” role of children’s theatre, or theatre for youth, and educational theatre training in the past and future of our program. While we did not submit objectives in this area before, the following provides the needed recognition Pomo identified.

Goal #7: Evaluate to promote strength and a quality, ongoing program.

Transition leadership to a junior faculty member

Develop faculty agreement on the role of Children’s Theatre production in the program

Continue to produce a range of production from traditional to contemporary

Develop cooperative relationships with other companies

Develop funding sources for greater production flexibility and assistance to school audiences

Technology and Design/ Work-Study Opportunities

One of the themes of our statements in this area had to do with recruitment, as recognized by Dr. Pomo. He also suggests further development of the work-study opportunities we offer in theatre technology fields. All the faculty need to agree to and promote the value of participation by students in the shops. See the following objectives.

Goal #8: Attract additional technology and design students.

Develop alumni and other recruiting resources

Attempt to improve coordination with other nearby schools

Develop a long-range faculty replacement plan

Develop technology equipment and a professional training plan

Review technology curriculum & improve student resources

Attempt to improve coordination with the Art Department

Develop a more active work-study structure

Feature work-study opportunities in recruitment literature

Increase student involvement in the Costume and Scenery Shops

Recruitment

Pomo suggests the development of a clear, focused, and manageable recruitment plan in our service area. By sorting our originally proposed objectives for recruitment related statements, we find seven covering multiple areas of concern. Indeed, recruitment could have been listed as an objective under nearly all of our functional areas. We include here Pomo’s recommendation for sprucing up the department Web site, one of today’s major recruiting tools. Thus, the following objectives have been set.

Goal #9: Develop and implement a recruiting plan.

Music Theatre	Recruit Music Theatre related Advisory Board
Music Theatre	Develop recruiting plan and promotional materials
Technology/Design	Develop alumni and other recruiting resources
Production/Budget	Discuss recruiting with advisory committee
Production/Budget	Set goals, timelines, and action plans for recruitment
Production/Budget	Consider devoting trust funds to a recruiter position
Dance	Make a plan and set goals, timelines, and action plans for recruitment
Children’s Theatre	Make a plan and set goals, timelines, and action plans for recruitment
Alumni	Involve alumni in recruiting for the program
General	Improve and update the Department web site

Physical Infrastructure

There is no doubt that the theatre and its equipment are important to the department, to CLASS, to the University as a whole, and to the community. The department manages the facility to the extent that any department manages an instructional facility, but not all such facilities are as frequently visited and used by the whole campus and community. There are vital areas of concern over which

the department has little if any say, especially the infrastructure. Imagine our concern at watching the leaks from the old, original roof continue to destroy interior finishes, let alone worry about hidden damage within walls. This is not to say that we have not been able to accomplish many important goals, especially keeping many systems up-to-date technologically and in good working order. Pomo mentions three facility projects clearly beyond our control, including 1) the roof replacement, including repair of water damage caused during the delayed project, 2) the wall finish in the Acting Studio, and 3) some needed renovations in the Dance Studio (PE 140). Other items on his list, depending on budget limitations, are within the purview of the department or college to buy or replace. Since budgets and funding clearly limit the campus' ability to respond to these needs, budget related objectives are included below.

Goal #10: Improve infrastructure and budgeting.

Review production history and budgets/ create long-range plan
Attempt to initiate a different method of planning for facilities and equipment
Continue to advocate for maintenance of building and major systems
Annually review facility and equipment needs

Curricular Structure, Staffing, and the Future

Near the end of his report, Pomo repeats his observation that we offer a sound, multicultural, intellectual, performance-based program. He complemented the organization of the major as developed in the past, especially its potential for meeting the needs of a changing cultural context as time passes. To succeed, he recommended dependable courses of action, including continuing assessment/ revision and opportunities for faculty and professional staff to continue working professionally. His recommendation for an administrative review of staffing relates to this goal. Notice that we already have been at work on some of these issues this year. The recommendation for coordination in the campus's cultural programming (presumably in the Theatre) is welcome, but seems outside our control. Pomo is probably reacting to theatre services we provide to the broad assortment of campus and community presenters. For a campus of our size and location, more professional and "name" talent is often sponsored by an agency of the campus. Our concern is that, in dealing with a variety of presenters, we recognize the difficulty they encounter producing their programs on an ad hoc basis. Central administration often results in more programming of a higher quality with less inefficiency. Accordingly, the following objectives are planned.

Goal #11: Continually review and develop curriculum and personnel plans.

Revise assessment from interview approach to portfolio based
Review assessment data annually and revise curriculum as needed
Review participation in service areas – GE, Liberal Studies, PACE, etc.
Review retirement plans (analysis attached)
Propose faculty and staff hiring plan (attached)
Review reinstatement of a Staff Production Manager or full-time stage technician
Review backstage tech half-time positions every six months
Open discussion about the role of the Patron Services (box office & house manager) position
Review the Costume Shop Manager/lecturer position in May, 2006
Develop long-range Theatre staffing plan with CLASS
Review centralized publicity situation
Discuss campus cultural presentation issue with Dean(s)

Cooperation between Arts Departments

While Reviewer Pomo did not devote any words to the issue of cooperation among arts departments, an analysis of our initial self study clearly shows this issue is another important theme of the day.

Theatre and Dance has been sharing a chair with Music, as well as some department committees. Budget conditions or other factors could force us to work even more closely. When the Chair looked at the issue, a number of possible objectives were developed, which are reported below. While most of these are just recommendations to open discussion, they should be considered seriously in the current financial environment, if not for their potential for increasing collegiality and opportunity for students. Accordingly, the following objectives remain action issues for the coming years.

Goal #12: Investigate increased cooperation among arts departments.

- Meet with Dean related arts chairs/ coordinators to discuss increased cooperation
- Coordinate lower division GE for arts majors (as in Science)
- Develop a common core
- Develop the natural links among arts history programs
- Develop the natural links among vocal programs
- Develop the natural links among electronic arts programs
- Develop the natural links - video art and media programs
- Develop the natural links among design
- Develop the natural links among arts administration programs
- Improve arts educator training and coordination with Liberal Studies.
- Create an interdisciplinary Creative Arts degree (like Liberal Studies)
- Share specialized staff (finance, curriculum, schedule, advising, tech services)
- Explore use of professional staff in teaching and production again
- Improve coordination of support groups, fundraising, and marketing
- Share recruiting and fund development duties
- Develop coordinated programs in the trend areas analyzed above
- Develop the Art BFA to cover more programs
- Improve cases for added faculty & resources (ex: video production)
- Improve the technological aspect of all programs
- Develop preliminary proposal and present to department faculties
- Consider joint Creative Arts Degree
- Consider other joint classes such as Grant writing

CAPR Analysis

Collaboration with other departments

CAPR applauds collaboration of the Music and Theater and Dance departments. This collaboration will offer collegiality and opportunities for the students and strengthen both programs in the long run. In particular CAPR feels that Children's Theatre is a very important and viable program that provides essential outreach to the community. CAPR encourages the department with continuation of the program and consideration of further developments in this area. The department has done excellent work in the Musical Theatre area, especially considering its resource constraints. CAPR encourages the continuation of this work in the future. Technical Theatre staffing remains a challenging task. However, with the Dean's approval and support, the department is capable of implementing a constructive resolution without additional resource allocation.

Development of a schedule and an implementation plan to assess student learning outcomes.

CAPR recommends development of an implementation plan and time line, showing how the program plans to assess and measure the student learning outcomes on continuing basis. This action will serve as a benchmark for future improvement and enhancement of the program and guide the department with implementation of the corrective actions. CAPR recommends a comparative analysis showing the similarities and requirements of the program with other institutions and especially with other CSU campuses, summarized in a table format.